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## AMERICAN ART NEWS

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## AS TO ART IMPORTS

The story elsewhere in our columns today of the remarkable jump in the imports of art works from Europe during the fiscal year which will end June 1 next—namely from \$2,850,000, the last fiscal year, to \$21,715,000, or an increase of some \$18,865,000 in one year, would seem to controvert the widespread theory that the art trade in America is on the decline. The figures are significant and would seem to prove that, despite a dull art season, there has been a markedly large demand for art works and of the best quality. Whether or not this demand with consequent continued large importations is to progress or decline, no one can predict. It all depends upon the economic conditions of the coming six months and whether the bill recently introduced in the French Chamber of Deputies to forbid the exportation of art works from France will or can become a law.

## CARNEGIE REVIEW DEFERRED

Owing to the numerous exhibitions of the week, notably that to celebrate the fiftieth anniversary of the Metropolitan Museum, and that of Modern Art in Phila., and the pressure of important news, with a shortage of paper which compels us to limit the size of the Art News, we are unable to print the second review of the International Salon at the Carnegie Institute at Pittsburgh in this issue.

## FRENCH ART EXPORT TAX.

There has been no direct confirmation, as we go to press, of the cabled report from Paris to the effect that the French Government has decided to place a heavy—in fact almost a prohibitive tax—on all exports of art works from that country. While it seems unbelievable that these days of economic stress, especially in France, such a tax should be levied, the disturbing report has been in a measure confirmed by the receipt of cables by the leading dealers in foreign art works in this city, the last few days, countermanding the shipment of art works ordered, and these have cabled in turn to their Paris correspondents to hold all shipments of art works destined for the U. S. there for the present.

The tremendous increase this fiscal year just closing in art importations especially from France, over those of last year, as shown in the report published elsewhere today, would seem to prove that the virtual stoppage of such exportations from France to the U. S. and vice-versa through prohibitive or heavy taxation, would be in a way, partial economic suicide for France. It is to be hoped that better counsels will prevail and that the French Government will not levy these proposed taxes.

## Loewy Stamps on Sale

The stamp collection of the late Benno Loewy, who bequeathed his library with its valuable Shakespeare collection to Cornell University, is being sold by order of the executors. It contains more than was supposed.

The first instalment, consisting of his U. S. stamps was recently sold and brought \$6,000, and the second instalment, consisting of foreign issues, has been sold last week, by J. C. Morgenthau & Co., at the Collector's Club, 120 W. 49 St. Another portion of foreign stamps was also sold by Percy G. Doane in the Tribune Building.

It has been estimated by "stamp experts" that the entire collection will bring more than \$100,000. Of the U. S. stamps the most valuable specimen was a 24-cent used, 1869 issue, with the plate inverted, which brought \$450. A St. Louis 10-cent went for \$176. A block of four 4-cent green of the Panama memorial issue, imperforate, brought \$215, and an imperforate block of four 2-cent Louisiana Purchase Centennial issue went for \$210. A strip of three of the 1-cent 1851 issue of the type known as 3A brought \$180.

## COLLEGE ART ASS'N MEETS

The ninth annual meeting of the College Art Association of America was held at the Cleveland Museum early last month. Many interesting papers on a wide range of subjects were presented by some of the leading authorities in the country, including Edward W. Forbes of the Fogg Museum, Charles F. Kelley of Ohio State University, Louis Lord of Oberlin College, Charles Upson Clark, Richard F. Bach of the Metropolitan Museum, Joseph Pennell, Philander P. Claxton, Duncan Phillips, John Pickard and J. S. Ankeney, both of the University of Missouri, Charles A. Bennett, Henry Turner Bailey, George B. Zug, Elizabeth Jane Merrill and Blake-More Godwin of the Toledo Museum and Clyde H. Burroughs of the Detroit Museum. One of the most interesting sessions was a visit to the Dudley Peter Allen Memorial Art Building at Oberlin College. Through the courtesy of Messrs. Ralph King and Edward S. Burke, the members were enabled to visit their collections and the staff of the Cleveland Museum by many courtesies contributed much to the success of the meeting.

## Salmagundi Mug Sale

The 19th Salmagundi Library Dinner took place at the Club House, No. 47 5th Ave. April 30. The feature of the evening was the "Mug" sale, which included examples by Milton Bancroft, Emil Carlsen, Warren Davis, Gordon Grant, Victor Hall, Frank Hazell, George Laurence Nelson, Hobart Nichols, Edward Penfield, and William J. Whittemore. The proceeds of the sale went to the enrichment of the library.

Mr. John Levy of the John Levy Galleries No. 559 Fifth Ave. will sail for London, accompanied by Mr. Albert Schneider, on the Celtic, May 15 next.

## OBITUARY

## Francis Michel Tonnetti

François Michel Tonnetti died Sunday, May 2 last, at his N. Y. residence, after a protracted illness. He leaves a wife and four children.

He was born in Paris, and after his early schooling entered the Ecole de Beaux-Arts in Paris, where he studied sculpture under Noel and Barris. He afterward entered the Atelier Falguiere and worked also with and for Frederick MacMonnies and collaborated in the production of the figures for the fountain at the Chicago World's Fair, also the figures on the Brooklyn Arch. He afterward collaborated with Saint-Gaudens in executing the statues representing the Arts on the Congressional Library, Washington.

Among the many commissions he did for France are figure of Benedicte and a group of "Youth and the Goat," bought by the French Government. His bust of Senator Cook is now in the Luxembourg. He executed two figures of Venice and Spain for the N. Y. Custom House; the directors' room mantel in the N. Y. Public Library; panels and pediments for the house and motifs for the gardens of John D. Rockefeller, at Pocantico Hills, and four figures, Art, Science, Justice and History, for the Conn. State Library in Hartford.

He also executed work for the Pan-American Exposition in Buffalo, the St. Louis and San Francisco Expositions, and a figure symbolizing the "Battle of the Marne." He was a member of the Century and Players Clubs.

## Lady Burne-Jones

"The recent death of Lady Burne-Jones, in London," says the Westminster Gazette, "closes the era of the Pre-Raphaelites—one looks back on them, and on their portraits in the National Gallery, and we know them now as an immortal band—William Morris, with his paperhanging craze, laughed at, the poet on the knife-board of a daily omnibus, writing there his Sagas and Earthly Paradieses, Morris the Socialist, standing at windy street corners, knowing his job was elsewhere, but having promised the 'fellows' to stick to them. Few listened to the Socialist, but the many transformed their houses and learnt the glory of color and the satisfaction of design. Swinburne singing, and Rossetti and Ned Burne-Jones startling and enslaving. And then the women of the band! Prophetesses of the works they saw the birth of, the husbands of the slender resources, the cheerers-on of the gallant band. Humor laughs through all the chronicles of this happy band, so sure and certain they were builders of new cities, the rearers of yet splendid earthly Paradieses.

"Aloof, not of the world, seeking not the things that wealth and pride of birth or place can give whether they are to live through the ages or not, they gleam like a jewelled missal in the pages of Victorian history. Amid them stands out very specially the figure of the last to leave the scene, Lady Burne-Jones. No one has traced more ably the story of Sir Edward Burne-Jones' great work than she, who set her whole intent soul to the task when he left her—and yet the history of that marvelous output of work was largely due to the comrade at his side.

"Lady Burne-Jones was singularly gifted to be the wife of such a one as was Burne-Jones. Her Scottish ancestry gave her the shrewd wisdom of a sterling integrity. She understood the business of life, and kept the gear together. She was herself of a deeply artistic nature. She understood, for she had in herself the artist soul. 'Edward has begun a really great work,' she would say, as she unfolded the idea that was illuminating and finding expression in his hands."

## Andrew Carrick Gow

"Born in London in 1848, Mr. Andrew Carrick Gow, whose recent death was recorded last week, was one of the few Royal Academicians who may be said to have been self-trained. The Royal Academy knew him not, nor was it the fashion in those days for English students to seek inspiration in Parisian ateliers. Steady, determined, and gifted with incredible industry, Mr. Gow set up his easel at Heatherley's School, in Newman St., and such was the boy's progress in his art that we find him actually elected a member of the Royal Institute before he was twenty. Nor did the future Academician dissipate his powers in these his juvenile efforts. A constant exhibitor at the Royal Academy from 1869, Mr. Gow was equally faithful to his artistic ideals. Not for him were the erratic experiments in technique and lighting which have characterized the efforts of the modern painter on either side of the Channel. Mr. Gow learned to express himself early in life, and adhered to his methods without thought of the great revolution which has gone on around him. With him the subject, and not the manner, was the thing. Hence, as early as the year 1870, we find the artist (equipped in his own fashion) sending the canvas called 'A Suspicious Guest' to the newly-opened galleries at Burlington House, a picture which he followed up the succeeding spring with the dramatic essay entitled

less happy was the young painter when he chose the 'Introduction of Lady Mary Worthley to the Kitcat Club' as a subject.

## Historic Paintings

"Changing his venture 12 months later, Mr. Gow began that series of historic paintings which gave him a serious following with the public, and eventually opened the doors of the Royal Academy to him.

"Reverting to the Stuart period in 1897 in the canvas called 'Waiting for Prince Charlie,' Mr. Gow began the same season the great Jubilee picture which the public saw two years afterwards. There were, indeed, three conspicuous works illustrating the Diamond Jubilee at Burlington House in 1899, and all, curiously enough, hung at the end of galleries. The effect—seeing that they all depicted the same scene outside St. Paul's—was somewhat confusing, but Mr. Gow's version in the second room was held, by competent critics, to more than hold its own. Minute, and scrupulously accurate, the picture, which was limned for the Guildhall Art Gallery, will no doubt have its documentary value to future generations.

CATALOG OF MEDIAEVAL AND RENAISSANCE PAINTINGS IN FOGG ART MUSEUM, HARVARD UNIVERSITY—Harvard University Press, Cambridge, Mass.

It is refreshing to welcome a new publication of this character in the compilation of which, in addition to the usual enumeration raisonné, no pains have been spared in adding copious explanatory notes, which are of great assistance to a just appreciation of the text, especially for the layman who has taken up art as a relaxation. As the Fogg Museum is primarily an adjunct of Harvard University, this handbook is designed as a clear and concise guide for the student, and is the first comprehensive publication dealing with the Museum's collection to appear since the foundation of the Institution in 1891. The preface, introduction and explanatory notes and the article on Byzantine painting are from the pen of the Director, Edward W. Forbes. Arthur Pope has written the foreword to the chapters on Florentine, North Italian and Venetian painting, George Harold Edgell those on the Sienese, Umbrian and Flemish Schools, and the Secretary, Miss Margaret E. Gilman, those on the Spanish, French and English Schools, as well as most of the text and bibliographical notes. The processes of paintings, the pigments employed and the application of Italian words such as "morbidezza" and "sfumatura" are ably explained, while the list of references appears to be exhaustive. Two charts, showing the Hellenistic influence through the East and those converging on and spreading from Byzantium are a helpful feature in the study of Greek and early Christian art.

In the catalog of the paintings, a list of works by the same artist is given, with their present ownership, as for examples Nos. 9 and 10, which mention a dozen or more examples of Piero Francesco Fiorentino, facilitating study and enabling the student to make careful comparison. Notwithstanding copious research for over a century many art personalities have not yet "come into their own" and thus No. 34, "Madonna de Santa Chiara" attributed to the Umbrian School, had been variously given to Raphael as a youthful work, or to Antoniazio Romano, Viterbo as well as to Fiorenzo di Lorenzo or Ingegno. Messrs. Berenson and F. Mason Perkins are not always in accord with Dr. Siren and Roger Fry, and the different opinions of these "experts" are mentioned and may be weighed as to their merit. The old notion that early Italian art owed nothing to Byzantine art is ably controverted. A list of illustrations has been omitted. It would have been a welcome addition.

As a publication this is therefore not merely a catalog, but a valuable and scholarly addition to the history and iconography of Mediaeval and Renaissance painting.

G. Frank Muller.

## Eugene Marlier Sale

An important picture and art object sale will be that of the collections of the late Eugene Marlier at the galleries of J. and A. Le Roy at Brussels, May 15 next, for a catalog of which the AMERICAN ART NEWS is indebted to the courtesy of M. Knoedler and Co.

M. Marlier was a Belgian connoisseur, who evidently warmly loved the art of his country. The catalog, which is well and copiously illustrated, and which can be seen at the Art News office, gives reproductions of evidently superior examples of such painters as Henri de Brackelaer, one of the strongest modern followers of the earlier Little Masters; the virile portraitist, Alfred Cluysenaar; the still-life and genre painter, Louis Dubois; Henri Gervex; no less than five splendid examples of that painter of mondaines, Alfred Stevens, and a strong beach and horses by Alfred Verwee.

There is also a superior Snyders and pastels by Gervex and Du Groux of nudes, a striking group bronze, "The Horseshoers," by Constantin Meunier, and some beautiful and rare old tapestries and art objects.